5: Léry--532-533 (1557-1558) 1906 Tupinamba
116, 136, 222, 354, 415

"The Americane Bees differing from ours, are like unto the lesser blacke flyes wherewith we are troubled in the time of Summer, and make their hony combes in the hole of a rotten tree. The Barbarians are skilfull to [533] gather hony and waxe. Being gathered, intermingled, they call it Yra-yetic, for Yra signifieth hony, and Yetic waxe. The honey being severed, they eate it after our manner, but keepe the waxe which resembleth the blacknesse of Pitch made into lumps of the bignesse of a mans arme. Yet, not that they make Torches or Candles therewith, for, there is no other use of a Candle with them, then of a certaine wood which sendeth forth a most cleere and bright flame. But they chiefly use that Wax to stop those huge canes, wherein they put their Feathers, least they should be eaten, and gnawed with the Butterflyes, which also we will describe in this place."

5: Léry--568-569 (1557-1558) 1906 Tupinamba
116, 323, 415

"That we may gather the rest of the Americane houshold-stuffe into a short summe, the women (who have the charge of domesticall matters) prepare huge Cannes, and make very great Earthen vessels, wherein to put their Cao-uin. They also make Pots of divers fashions, little and indifferent Basons, Platters, and other things of that sort, vessels which on the outside surely, are nothing smooth, but are so polished within, and beautified with I know not what kinde of tincture, which presently waxeth hard, so that those women may easily match the industrie of all our Countrie people. Besides, I know not what kinde of ash-colour painting they steepe in water, and afterwards make divers formes of things in their vessels, within, and specially in those wherein they lay up their Meale, and other kindes of meates, to bee preserved. The use therefore of them is most acceptable, nay those vessels farre excell them of wood, which very many use here with us. Yet these [569] Women-painters have this fault, that when they have pourtrayed with the Pencill whatsoever they please, if they be intreated to paint the same againe, they are not possible able to doe it: because they have no example proposed, beside the industrie of their owne fantasie. Hence it commeth to passe, that two of these kinde of pictures may scarce be found alike."

5: Léry--569 (1557-1558) 1906 Tupinamba
116, 285, 415

"Moreover, (as I have elsewhere said) the Barbarians have Gourds, and other kindes of fruits, which they divide, and make hollow, and they use them in stead of Cups, (which they call Coui) and other vessels of divers uses. They have also Panniers, large and meane, and likewise Baskets, very finely made of bul-rushes, or yellowish grasse, not much differing from Wheaten straw. These they call Panacon, and in them they put Meale and other things which they thinke good."

6: Abbeville--283-283v (1611) 1614 Tupinamba
116, 352, 415

They also have baskets which they call ourou or caramemo, made of palm leaves or small reeds nicely woven, in which they keep their mirrors, their combs, knives, scissors, beads and other belongings...[283v] They also make baskets in which they keep their feather ornaments that they put on during festive days.

6: Abbeville--283 [2] (1611) 1614 Tupinamba
116, 415

They have gourds called euã, which they use for drawing water; others cut into halves are painted red and black, called couy and used as bowls and cups, the smallest gourds being used as spoons.

6: Abbeville--283v (1611) 1614 Tupinamba
116, 415

They have also large quantities of large vessels of earth in which they make their manipoy [MC: kind of soup] and other even larger containers also made of earth in the form of a vase, which hold 30, 40, and 50 pots in which they make their caouin. [MC: wine].

8: Soares de Souza--174 (1570-87) 1851 Tupinamba
116, 241, 415

The Indians call the gourds of the country gerumú. There are ten or twelve varieties of them, each different. They are planted twice a year in loose wet soil.... The natives boil these gourds whole so that no water gets into them and after cooking they cut them like melons.... Smoked, they keep for a year.

The gourds which we call "cabaços" are called by the natives gerumuye and they have many varieties, apart from the long gourds already mentioned. These pumpkins or gourds are sown by the natives for use. They do not eat them, but leave them in the fields until they become hard. Then they expose them to smoke and make vessels out of them for carrying water, they drink out of the small ones, and they also fill them with water and load them on their backs when they walk. Some of these calabashes are so big that they contain two "almudes" or more. They keep seeds in them which they want to plant. Sometimes they cut these calabashes when they are green, but hard, and after they have been cured they cut them in two. The parts are used as bowls and the small ones as spoons. They paint them black inside and yellow outside. These colors never fade.

8: Soares de Souza--319 (1570-87) 1851 Tupinamba
116, 285, 415

The Tupinamba do not have other industries than making baskets of palm leaves and other containers with the same leaves according to their usage. They make bows and arrows and some with straw sheaths in white and black, very artfully constructed. They make baskets of sticks which they call sambura and other containers woven like baskets of rattan-cane.

19: Métraux--236-237 E-4 (no date) 1928 Tupinamba-1-2
116, 323, 415, 531

The pottery which has been discovered on the coast of Brazil and which can without any doubt be attributed to the Tupinamba are limited to four vessels and the fragments of a fifth. They were found in the valley of Parahyba, near Rio de Janeiro and published by Netto. One of the vessels had the form of a cone to a rounded top. Two others have the base flat and are more or less quadrangular. The fourth is oval. Two of the samples have no decoration at all. The others have on their inner wall a trim 'which is a cross between painting and engraving and is composed of curved parallel lines imitating scales.' The fragment [EJ: of pottery] is decorated with more complicated motifs, identical to those which are traced in black and red on the white base of the interior of a basin found in the state of Sao Paulo and whose shape, vaguely triangular recalls that of the pieces which have just been described.

Ehrenreich also gives certain notes on an archeological find made on the Rio Cuiété, and affluent of the Rio Doce. With the debris of a large urn whose ornamentation consisted of finger impressions, were found potsherds which preserved still the traces of a white glaze. This covered the interior of the destroyed vessel. Ehrenreich believed himself to be in the presence of the Tupinamba ceramic remains.

The assertions of the voyagers of the 16th and 17th centuries are thus fully confirmed by the several archeological discoveries made on the coast of Brazil. This fact is all the more remarkable since these are so small in number. The quadranglar vessels discussed in Claude d'Abbeville were probably basins analogous to that which was

brought to light near Rio de Janeiro. This form, rare in American ceramics, [237] is found only in a few plates which were discovered in Brazilian Guiana between Oyapock and the Amazon."

19: Métraux--248 E-4 (no date) 1928 Tupinamba-1-2
116, 285, 415

The materials most frequently employed [by the Tupinamba] for weaving baskets were the lianas of cipó and timbo which the Tupinamba split in four lengthwise. The thongs thus obtained had the appearance and consistence of rattan which led some of the ancient authors to believe that a variety of this plant existed in the country and was used by the basketmakers. It is moreover probable that the sticks of wood, or the reeds entered into the fabrication of the panacu, more or less rough, of the basket cages in which the captured crayfish were kept and of certain sieves [cribles] which Claude d'Abbeville says were made of the branches of trees (?).

The baskets of palm leaves are mentioned by various authors; they must have had a purely temporary character. I have already spoken of the impermeable sacks made with the leaves of a plant called caeté in which they carried the flour for war.

The Tupinamba had baskets of all sizes. Their [250] shape, generally rectangular, is known to us only from the reproductions which we possess of old drawings. A drawing of Staden shows two women carrying a shoulder basket [hotte], high and narrow which resembles ours. In Nieuhofs, one can see similar ones.

In the works on the Tupinamba there is no information on their basketry technique whose delicacy and finish, however, receives much praise. They admired especially the caramenos in which they keep their feathers and their most precious possessions. This hiatus of all precise detail is filled by the painting of Eckhout representing a

19: Métraux--248 E-4 (no date) 1928 Tupinamba-2
116, 285, 415

Tupinamba woman who is holding a pacara on her head. The drawing is remarkably clear, no detail escapes the sight. One can distinguish without difficulty the twigs which constitute the web passing successively over and under those which constitute the skipping each time a varying number. By mingling white switches with black, they have obtained two bands of mosaic which cross diagonally the widest side of the basket. The upper border is reinforced by a liana or a switch of rattan. In the same painting one can note among the various objects contained in the panacu an oblong object, more or less rectangular which seems to be enveloped by a fibrous material and whose form and aspect are identical to those of a campa basket in the Museum of Goteborg (21.10.133). This latter is composed of reeds twisted and completely covered with vegetal fibers. In addition it is surrounded with a net with a large square mesh which one can also distinguish around the basket in the painting of Eckhout.

The technique of these baskets belongs then to the first classificatory type established by Max Schmidt for South American basketry. It is wide-spread in all the tropical regions of the continent, and, as far as I could discover, in use among all the Tupi-Guarani tribes.